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DEATH OF KATHARINA LOHR-KLAFSKY.

New York opera patrons, says the *American Art Journal*, who had been anticipating the return of this noble interpreter of Isolde and Brunnhilde in the Abbey-Grau and the Demrosch opera companies this season, were shocked to learn of her death in Hamburg on Sept. 23d, after a surgical operation. Her debut in New York last March during the Demrosch German Opera season at the Academy was decidedly successful. The Hungarian prima donna grew in public favor with each interpretation of the Wagnerian roles and conquered a proud position. Frau Klafsky's Brunnhilde in "Die Walkure" was notable for its emotional warmth and strong dramatic episodes, which placed her among the best interpreters of the role, and her freshness of voice was greater than that of all her recent predecessors therein. If Klafsky had a fault it was her lavish generosity in the display of her force and the depth of her feeling. She was intensely human in all she did, and swept all before her with the abandon of her passion. No less successful was she in "Tristan and Isolde" at the Academy. Isolde was Klafsky's favorite and strongest role, and she might have based her reputation upon this performance alone. She was, above all, dramatic and intense and eminently sincere in her work, and these qualities, combined with a voice of phenomenal power and great beauty, made her a remarkable exponent of Isolde. There were times when one wished more poetry and idealism in her action, when she seemed almost too near the primal savage; yet this was doubtless her well-considered conception of the role, and in the final scene she displayed an exaltation of spirit, combined with depth and tenderness of feeling, which were most touching. Vocally, Klafsky spared herself at no time, yet after the taxing declamation of the first act, her voice increased in warmth and beauty to the end. The "Liebestod" was gloriously

sung, there was no sign of fatigue, and Klafsky completely conquered her audience, although Alway made a signal failure.

Frau Klafsky was forty-one years old and a native of Hungary. Her first husband was a nobleman, her second a baritone at the Hamburg opera, and her third Otto Lohse, the conductor. She leaves several children.

She began her vocal studies with Marchesi, but made her advancement under Julius Hey, the grand teacher of Wagnerian declamation in Munich. Her debut was made in Beethoven's "Fidelio," under the baton of Anton Seidl, in Bremen. Under the same conductor she also sang the roles of Brunnhilde and Sieglinde, in Italy, with Angelo Neumann's company. Prior to her visit to America last year she had sung for about ten years at the Stadt Theatre, in Hamburg, and was also well received in London at the Drury Lane Theatre, and in Paris in Wagner arias at the Colonne concerts.

Her death robs the stage of one of its most gifted singers at a time when dramatic prime donne are exceedingly scarce the world over.

Not infrequently we hear of parents who are very particular, says an exchange, as to what their children should read, and some go so far as to examine every book before they allow it to be put into the hands of the young people. This is probably a good idea and the children are saved much trouble. It seems strange, however, that the very people who manifest such utter indifference as to the quality of music their children select for practice, being permitted to take up anything that comes along, they apparently go on the anything-will-do plan when it comes to music. It is too bad that parents cannot realize that they should exercise the same care in picking out the best of music for their children as they show for the books they read.

E. S. CONWAY ROUNDS OUT A QUARTER OF A CENTURY WITH W. W. KIMBALL CO.

On Monday, October 5th, Secretary E. S. Conway completed his continuous service of twenty-five years with W. W. Kimball and the W. W. Kimball Co. The officers, associates and employees of W. W. Kimball Company, to celebrate the event, presented Mr. Conway with a chest of solid silver, gold lined. The address was delivered by Mr. Cone, the Treasurer of the company, who, two years ago, celebrated a like anniversary. It is not often, in these times of constant change in the pianoforte trade, that two such celebrations occur in one house, and it is worth noting that there are also a number of employees who have been in the service of the Kimball house from ten to sixteen years.

Gilbert Louis Duprez, the French tenor, died at Paris on Sept. 23rd at the age of ninety. When ten years old he entered the Conservatoire, and was instructed by the great master of singing, Choron. Duprez made his debut in 1830 at the Théâtre Français. After a visit to Italy he came out at Paris in 1835, as Count Almaviva, in the "Barber of Seville." Returning to Italy, he enjoyed great success in Rossini's "Otello," "Guillaume Tell," "Les Capulets," and "Il Barbiere." One of his greatest roles was Armand, in "Guillaume Tell," and included in his repertory were "The Huguenots," "Robert le Diable," "La Juive," "Le Lac des Fées," etc. His voice was a high tenor, and he was, moreover, an excellent actor. Besides qualifications as a singer, M. Duprez was a composer of considerable merit, and wrote several works, including the operas "Jeanne d'Arc," "La Lettre au bon Dieu," "Joanita," etc. From 1842 to 1850 he was professor at the Conservatoire. Some years ago he published an interesting volume of personal reminiscences.



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November, 1896.

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THOMAS M. HYLAND, EDITOR.

NOVEMBER, 1896.

Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

CARD OF CORRECTION.

In the August number of our REVIEW the following notice appears: "Mrs. Nellie Hale Davis, soprano of Grand Avenue Presbyterian Church, was paid by Prof. Nelson for forty dollars on account of lessons. The case was decided in favor of Prof. Nelson." With reference to above notice, we wish to say that the information came to us from Prof. Robert Nelson, 3227 Washington Avenue, and we have since learned that Prof. Nelson had allowed the case to come to trial, and while we were ignorant of these facts, Prof. Nelson, being plaintiff in the suit, was thoroughly cognizant of the same. Further than this, Prof. Nelson, in his sworn, itemized bill, had Mrs. Davis charged with a lesson on the 31st day of April, and when we came to consider that there are but 30 days in April, the absurdity of the suit can be readily seen. Mrs. Davis was ready with her attorney for the suit, but Prof. Nelson would not let same come to trial.

The above statement was prepared for publication by Mrs. Davis' representative, and, upon being shown to Prof. Nelson, the latter asserts, upon his own responsibility, that a settlement was reached at \$3.00 which Mrs. Davis paid, thus obviating the necessity of a trial. Mrs. Davis asserts that she stood ready at any time to pay \$30.00, and that a suit was unnecessarily filed.

Order a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price, \$3.00 per year, you obtain nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The REVIEW, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

The Boston Symphony Society closed its fifteenth season last spring, and an analysis of its work during those fifteen years shows the following statistics: The orchestra has given Boston 732 concerts, comprising a total of 3,313 selections. Of the latter 2,445 were of German composers, 206 by Frenchmen, 164 by Hungarians, 120 Russian, 164 Bohemian, 88 American, 80 Polish, 74 Italian, 36 Norwegian, 34 English, 38 Danish, 23 Belgian, 6 Dutch, and 4 Scotch. Of the composers Beethoven takes the lead with 284 selections. Wagner comes next with 260, then Schumann with 172, Mozart with 174, Brahms 166, Schubert 150, etc. The favorite American composers were Fiske and Chadwick, each 18, and MacLewell 14. Of the concert 745 of the numbers were instrumental, 560 vocal.

LEVI KNIGHT FULLER.

Levi K. Fuller, of Vermont, died at his Battleboro home, after a lingering illness.

In the death of Governor Fuller his widow and near relatives suffer an irreparable loss, the bitterness of which time alone can assuage and soften. In the death of Governor Fuller the music trade of America loses one of its most distinguished members, a man who cast lustre and honor upon the trade and profession which he adorned.

He was in 1840 when his connection first began with J. Estey & Co. Six years later he was admitted into the company, to whom his inventive talents have been unapproachably of great benefit.

In 1875 he visited Europe, where he laid the foundation of his firm's great system of foreign agencies. He subsequently visited Europe many times in connection with his business affairs.

He was married to the only daughter of the late Jacob Estey, who survives him.

When, in 1872, a charter for the Estey Organ Co. was obtained, Levi K. Fuller became vice president of the corporation, a position which he has maintained continuously up to the time of his death.

He began to be prominent in the political affairs of Vermont, and was elected to the State Senate in 1880. In 1884 he was elected Lieutenant Governor of Vermont, and in 1892 became its Governor by a most complimentary majority. Had he lived, Governor Fuller would undoubtedly have represented his State in the Senate at Washington. His career as chief executive of Vermont was marked by a wise and conservative management of State affairs, and it is only a short time ago that I heard one of the most prominent business men in Vermont say, "Governor Fuller was the best executive Vermont ever had."

His interest in the matter of establishing an universal pitch will long be remembered by the music trade of America. Governor Fuller gave to this subject much of his time, and brought to bear in its furtherance a ripe experience. He said to me, on one occasion, "I was conversing with him regarding this work upon this important matter to him it was a labor of love. He had even then returned from a trip to Europe, which was taken solely for the benefit of gaining all the information which he could glean from European sources regarding the pitch of all countries."

RICHARD WAGNER IN 1840.

Mons. Ollivier, the French minister and litterateur, who married one of Liszt's daughters, has written a romance in which occurs the following description of Wagner's physiognomy in 1840:

"The upper part beautiful, with powerful realism, it up to meditation; the intense, elevated, as occasion served, could become soft or *mollescent*; the lower part rugged and sarcastic. A cold, close, somewhat morose expression, with a supercilious nose and a protruding chin, indicative of a conquering will. As in the face of Rossini, the Olympian Jupiter as the Jack pudding could be discovered, so in the features of Wagner, the seer's look of the poet, the prophet and the jester. In face, countless fiefs, often of very doubtful taste, interrupted every moment the enthusiastic, elevated, impetuous expressions of his flow of thought, to which, besides music, no serious subject was strange. He was Wagner in the complete sense, namely, the Therese, enchanting all, with the exception of the rather suspicious Berlioz, by his inexhaustible *verve*, his originality and his spiritual life. He was a work of discussing his as yet rather hazy theories of opera and music drama. Only one thing was clear to him and very clearly, and that was, namely, that he was the destined Messiah, who, by a supernatural synthesis, in which all previous glories would be absorbed, would close forever the sphere of music."

WOMEN AS COMPOSERS.

The opinion having been expressed by Mr. R. L. Lewis, in *Musie*, that women cannot compose because of their inability to sing bass, a woman, Jessie L. Gaynor, in the August issue of the same magazine, takes up this suggestion for elaboration. Startling as it is, she admits that it contains some truth. She continues:

"If Mr. Lewis had said that the reason few women became great composers was because their musical training seldom led them to *think harmony*, I should have agreed with him. This undeniable lack in the training results in the fact that out of many students of harmony there are but few composers. The ability to sing bass would doubtless be of great assistance to one of our sex who aspires to be a composer, but as the creator has planned that the range of our voices shall be either soprano or alto, it is manifestly apparent that we shall have to develop bass in another way. The organ, which comes nearer to the orchestra in variety of expression than any other one instrument, gives an unequalled opportunity for thinking bass because the pedals are hidden.

"There is no doubt that men, in their wider experience as players in string quartets, orchestras, and bands, have a tremendous advantage over those women whose musical means of expression are confined to a single instrument or to the voice. In my experience, women violinists have noted the great lack of harmonic perception in such violin-players as have no acquaintance with concerted work. In the auricular analysis of a chorale in one of my classes, a young violinist was unable to follow any but the soprano part and unable to tell when a change in the harmony occurred. On the other hand, a young lady who did not sing, but found the piano her only medium of musical expression, was able to follow the harmonies and to reproduce each voice-part in turn. If, as Mr. Lewis says, 'the majority of noted composers have had bass voices,' this was not their only means of expression. On the contrary, it is both a virtue and a deplorable defect that singers with but few exceptions are not only not composers but inferior musicians.

"So long as we are so constituted as to be able to sing but one part at a time, I really cannot see why it is any more difficult to sing the melody and *think* the bass than to sing the bass and *think* the melody. Indeed it is on this very line that our modern teachers of harmony are working. No, the secret of the matter is that to write polyphony one must *think* polyphony, and to write harmony one must think not *soprano*—not *bass*—but *harmony*. So far as the tendency of women writers to confine themselves to the small forms is concerned, it is my opinion that, until the opportunities for knowing the orchestra more intimately are accorded to them, they will continue to write *harmony* one must think thoughts in such forms only as their experience makes natural to them."

The largest college of music in the world is the Guildhall in London. It has 110 instructors and 4,000 pupils. It is self-supporting, the expenses being defrayed out of the fees of the professors, the seniors contributing 7 per cent, and the poorer teachers nearly 40 per cent. of the students' fees. The professors are paid at the rate of \$1.25 to \$4 per hour, and according to the official report just issued, out of about \$10,000 paid last year by the pupils the professors received \$130,000, the balance covering the school expenses and the salary of the principal, the highest salary is \$60,000, while at the Guildhall School some of the professors earn from \$1,500 to \$3,500.

A GREAT TREAT.

Lovers of music and students will be glad of the opportunity to attend the two concerts to be given by the well-known and gifted artist, at Her Majesty's Theatre, at Entertainment Hall, Monday Evening, Dec. 7th and Wednesday Afternoon, Dec. 9th.

William W. Jefferson, son of the actor, is an accomplished cello player, and is at present studying in Europe.

A series of Russian operas will be presented at the Bodiniere Theatre, Paris, this season. The repertoire will include Tschakovsky's "Onegin," Glinka's "Life for the Czar," and works by Rimsky-Korsakoff, Cesar Cui, Borodine, Moussorgsky, etc.

The giraffe is the only animal that is absolutely dumb—unable to express any sound whatever.

"Dramatic Music," says the *Evening Post* (N. Y.), requires a passionate conductor, and it is perhaps not mere accident that four of the greatest Wagner conductors—Sehl, Richter, Sucher and Nikisch—are Hungarians. The Hungarian is as fiery as the Spanish.

A VOICE FROM THE ARCTIC.

Dr. F. A. Cook, who was with Lieutenant Peary on his famous North Greenland Expedition, and which resulted in the closest approach to the pole attained up to that time, wrote the following letter to the Antikamnia Chemical Co., which will be of interest as showing how an approved product becomes far-reaching in its work.

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ON THE SEE SAW.

WALTZ.

Notes marked with an arrow must be struck from the wrist.

Allegretto. 3/4-so.

Cantabile (Singing)

CARL SIDUS.



N.B. Be careful to change the fingering as indicated.

1655.3

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OLD BLACK JOE AND HIS BANJO.

9

CARL SIDUS

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 104$.

p (Key of G.)

(Key of D.)

f

1664-B

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TO THE FRONT.

MARCH.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

March Tempo. $\text{♩} = 112$.

mf (Key of F.)

Cresc.

(Key of C.)

1671-3

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DANSE HONGROISE.

HUNGARY.

UNGARN.

Moritz Moszkowski. Op. 23 No. 6.

Molto Allegro ♩ 160.

The musical score is written for piano and bass. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). Pedal points are indicated with 'Ped.' and an asterisk. Fingering numbers (1, 2, 3, 4, 5) are provided for many notes. The piece is marked 'Molto Allegro' with a tempo of 160 beats per minute.

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1482-4

8

First system of a piano piece. The right hand features a melody with various fingerings (1-5) and slurs. The left hand provides harmonic support with chords and single notes. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

9

Second system of the piano piece. It continues the melodic and harmonic development. The right hand has more complex passages with slurs and fingerings. The left hand includes a section marked *f* (forte). Pedal markings and asterisks are used throughout.

10

Third system of the piano piece. The right hand begins with a section marked *ff* (fortissimo) and *passionato* (passionately). The left hand has a steady accompaniment. Pedal markings and asterisks are present.

11

Fourth system of the piano piece. The right hand has a section marked *o gioioso* (joyful). The left hand continues with harmonic support. Pedal markings and asterisks are used.

1. 2.

Fifth system of the piano piece, showing two first endings. The first ending leads back to the beginning of the system, and the second ending leads to a final cadence. The right hand has a section marked *f* (forte). Pedal markings and asterisks are present.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes a bridge section marked with a 'B' and a final section marked with a 'C'.

The musical score for 'The Song of the Lark' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff is characterized by eighth-note patterns, often beamed in groups of four, and includes various ornaments such as grace notes and trills. The bass line in the lower staff provides harmonic support with chords and single notes. Performance markings include 'Ped.' (pedal) at the beginning and end of the piece, and 'cres.' (crescendo) in the middle. The score concludes with a double bar line and a repeat sign.

[illegible]

1432-4

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The music begins with a piano (p) dynamic and a tempo marking of 'mod'. The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together. The bass line provides harmonic support with chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'mf'. The piece concludes with a final chord in the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with a slur over the first four measures, a fermata over the fifth, and a 'mf' marking. The bass staff has a harmonic accompaniment with 'Ped.' markings and asterisks under the first, third, and fifth measures.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is a simple melody. The score includes a key signature of one sharp (F#) and a common time signature of 2/4. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The piano part includes a "Ped." (pedal) marking under measure 4. The vocal line includes a "mf" (mezzo-forte) marking under measure 4. The score is written on a grand staff with a treble and bass clef. The piano part includes a key signature change from G major to F# major in measure 5. The vocal line includes a key signature change from G major to F# major in measure 5. The score is written in a standard musical notation style.

8-

f

Ped.

Ped.

Ped.

43

Presto.

ff stringendo.

Pia. Pia.

1932-4

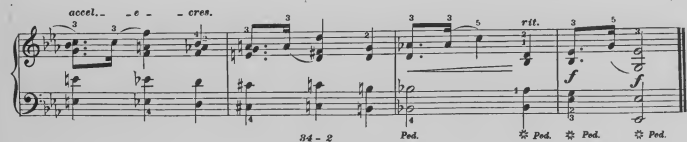
MAZURKA.

NOI.

T. L. Rickaby. Op. 8.

Allegretto. $\text{♩} = 126$.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegretto' with a metronome indication of 126 beats per minute. The score includes various musical notations such as eighth and sixteenth notes, rests, and beamed notes. Pedal points are indicated by 'Ped.' and an asterisk. Dynamics like 'f' and 'mf' are used. Fingering numbers are provided for many notes. The piece ends with a double bar line and a key signature change to B-flat major.



LA MOZELLE.

VALE BRILLANTE.

B.M^o N. Ilgenfritz.

Moderato = 144.

Secondo.

The image shows a page of musical notation for a piano piece. It is divided into two main sections. The first section is marked 'Moderato' and '♩ = 144'. It features a series of chords and arpeggiated figures in the right hand, with a steady bass line in the left hand. The tempo is indicated as 'Moderato' and the time signature is 4/4. The second section is marked 'Tempo di Valse' and '♩ = 80'. It begins with a key signature change to one flat (B-flat major or D-flat minor) and a 3/4 time signature. The tempo is indicated as 'Tempo di Valse' and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'rit. a tempo' (ritardando then return to tempo). The page number '14.' is visible in the top right corner.

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LA MOZELLE.

3

VALE BRILLANTE.

B. Mc N. Ilgenfritz.

Moderato  144.

Primo.

Cantabile.

[illegible]

This musical score is for a piano piece titled "Secondo". It consists of six systems of music, each with a grand staff (treble and bass clefs). The piece is marked with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, and accidentals. Pedal markings ("Ped.") are placed below the bass staff of each system, often accompanied by a star symbol (*). Some systems include multi-measure rests, with the number of measures indicated above the staff. The key signature changes from one system to the next, starting with one flat and ending with two sharps.

Primo.

5

Musical notation for a piano piece, labeled "Secondo." and numbered "6". The notation is in bass clef with a key signature of one flat (B-flat). It consists of six systems of staves. The first system shows a piano (*p*) dynamic. The second system includes *cres.* (crescendo) and *mf* (mezzo-forte) markings, along with *Ped.* (pedal) instructions. The third system features *f* (forte) and *p* (piano) dynamics. The fourth system has various *Ped.* markings. The fifth system includes *f* (forte) and *Ped.* markings. The sixth system also includes *f* (forte) and *Ped.* markings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Scherzando.

Musical score for Piano, Primo part, Scherzando. The score consists of six systems of music. The first system shows a treble and bass staff with various fingerings and a "Ped." marking. The second system includes "cres." and "mf" markings. The third system has "Ped." markings. The fourth system has "cres." and "p" markings. The fifth system has "Ped." markings. The sixth system has "f" markings. The score is written in 2/4 time and features a variety of musical notations including slurs, ties, and dynamic markings.

Secondo.

First system of musical notation. Treble and bass staves. Treble staff has a series of chords and a melodic line with triplets. Bass staff has a rhythmic accompaniment. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a series of chords. Bass staff has a rhythmic accompaniment.

Third system of musical notation. Treble and bass staves. Treble staff has a series of chords. Bass staff has a rhythmic accompaniment. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a series of chords. Bass staff has a rhythmic accompaniment. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a series of chords. Bass staff has a rhythmic accompaniment. Pedal markings are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a series of chords. Bass staff has a rhythmic accompaniment. Pedal markings are present below the bass staff.

Primo.

9

The musical score consists of six systems of music, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). Pedal markings ('Ped.') are present throughout. The first system is marked 'Primo.' and the fifth system is marked 'Cantabile.'

System 1: Treble staff has a melodic line with triplets and sixteenth notes. Bass staff has a rhythmic accompaniment. Dynamic: *f*. Pedal: *Ped.*

System 2: Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment. Dynamic: *f*. Pedal: *Ped.*

System 3: Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment. Dynamic: *f*. Pedal: *Ped.*

System 4: Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment. Dynamic: *f*. Pedal: *Ped.*

System 5: Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment. Dynamic: *f*. Pedal: *Ped.*

System 6: Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment. Dynamic: *f*. Pedal: *Ped.*

Secondo.

Musical score for "Secondo" in G major, 2/4 time. The score consists of six systems of piano (p) and organ (Ped.) parts.

System 1: Piano part begins with a forte (*f*) dynamic. Organ part includes pedal markings (Ped.) and asterisks (*).

System 2: Piano part continues with chords. Organ part includes pedal markings and asterisks. A first ending bracket (1.) and a second ending bracket (2.) are present at the end of the system.

System 3: Piano part begins with a piano (*p*) dynamic. Organ part includes a crescendo (*cres.*) marking.

System 4: Piano part includes a forte (*f*) dynamic. Organ part includes a piano (*p*) dynamic and pedal markings.

System 5: Piano part includes a crescendo (*cres.*) marking. Organ part includes a piano (*p*) dynamic and pedal markings.

System 6: Piano part includes a piano (*p*) dynamic. Organ part includes a piano (*p*) dynamic, a crescendo (*cres.*) marking, and pedal markings. The system concludes with first, second, and third endings.

8-----

f Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8-----

1. 2.

Ped. Ped. Ped. Ped. Ped.

f Ped. Ped.

f Ped.

cres. Ped. Ped. Ped. Ped. Ped. Ped.

f Ped. Ped. Ped. Ped. Ped. Ped.

8-----

f Ped. Ped. Ped. Ped. Ped. Ped.

1386.12

Play these three notes an octave lower if the piano does not contain the high B flat.

Secondo.

This musical score is for a piano piece titled "Secondo". It consists of six systems of music, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system begins with a *mf* (mezzo-forte) dynamic marking. It features a series of chords in the right hand and single notes in the left hand, with a *Ped.* (pedal) marking below the first measure.

The second system continues the chordal texture, with *Ped.* markings appearing under several measures.

The third system introduces a *f* (forte) dynamic marking in the fourth measure. The right hand continues with chords, while the left hand plays a simple harmonic line.

The fourth system also features a *f* dynamic marking in the fifth measure. The notation includes a *Ped.* marking and a *ff* (fortissimo) marking in the final measure of the system.

The fifth system is marked *f* and shows a more active right hand with eighth notes, while the left hand remains mostly static with chords.

The sixth system begins with a *ff* dynamic marking. It concludes with a final chord and a *ff* marking. The score ends with a double bar line and a *Ped.* marking.

The page number "1386-12" is printed at the bottom center.

The musical score is written for a single melodic line, likely the right hand, with a piano accompaniment in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *f*, and *f cres.*. Pedal markings (*Ped.*) are indicated throughout the piece. The music features complex rhythms and articulation, with some measures containing multiple beamed notes and others featuring sustained chords or single notes with specific fingerings indicated by numbers 1-5.

I KISSED HER IN THE RAIN.

L. M. BINGHAM.

Allegretto. ♩ = 126.

cresc.

rit. *a tempo.*

1. One storm-y morn I chanced to meet A las-sie in the town..... Her
 2. With rain-drops shin-ing on her cheek, Like dew drops on a rose..... The
 3. Oh, let the clouds grow dark a-bove, My heart is light be-low..... 'Tis

rit.

1. locks were like the ripened wheat, Her laughing eyes were brown;..... I .
 2. lit - tle las - sie strove to speak, My bold - ness to op - pose;..... She
 3. al - ways sum - mer when we love, How - ev - er winds may blow;..... And

ad lib. *a tempo.*

1. watched her as she tripped a - long, Till mad - ness filled my brain;..... And
 2. strove in vain, and qui - ver - ing, Her fin - gers stole in mine;..... And
 3. I'm as proud as a - ny prince, All hon - ors I dis - dain;..... She

rit.

1. then and there I knew 'twas wrong, I kissed her in the rain.....
 2. then the birds be - gan to sing, The sun be - gan to shine.....
 3. says I am her rain beau, since I kissed her in the rain.....

Waltz time. $\text{♩} = 40$.

Yes, I kissed her, I kissed her

Waltz time.

in the rain... Yes I

kissed her, I kissed her in... the rain...

And then and there... I knew 'twas wrong, I

kissed her in the rain..... I kissed her,

oh, I kissed her,..... I..... kissed her in the

cresc.

3rd verse

rain.....

Tempo I.

p

cresc.

1672.4

CHASE OF THE BUTTERFLIES.

Allegro vivace. 138.
leggero.

9.

The musical score is written for piano in 2/4 time. It consists of six systems of music. The first system is marked 'Allegro vivace. 138. leggero.' and begins with a treble clef and a key signature of one sharp (F#). The bass line is in the left hand, and the melody is in the right hand. The second system is marked 'cres.' and features a crescendo. The third system is marked 'mf' and features a mezzo-forte dynamic. The fourth system is marked 'f' and features a forte dynamic. The fifth system is marked 'f' and features a forte dynamic. The sixth system is marked 'f' and features a forte dynamic. The score includes various musical notations such as notes, rests, and fingerings. The piece ends with a final cadence in the sixth system.

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